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WHOLE NO. 130.

## Letters Patent for Inventions.

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XVII.

PRIORITY OF INVENTION.—(CONTINUED.)

WE will best arrive at the Patent Office definitions of priority of invention by a somewhat dry but instructive series of citations, dating from about the year 1869, when the practice became more uniform than before, although the recognition of just and liberal principles, rather than narrow technicalities, began to make headway in the office as long ago as 1860. It was held in 1869 that "he is the real inventor, and is entitled to a patent, who first makes a machine capable of useful operation, though others may have previously conceived the idea and made experiments toward putting it into practice." This, it will be perceived, rests upon the same idea as Judge Story's decisions of nearly seventy years ago. In the same year the Patent Office, in another case, held as follows: "He who first reduces an invention to a practical form is entitled to a patent, though another had conceived it before him and explained it to others." This, it will be observed, relates to independent inventors; it by no means admits that one person is at liberty to appropriate an invention made known through the explanations of another. The decision just quoted held that the inventor who reduces an invention to a practical form must be considered the first inventor, notwithstanding the fact that some one else had elaborated it in his mind and communicated it in such form that it might be constructed.

In the same year the Patent Office took still another step in the same direction. In this case it was adjudged that the party who independently originated a device and put it into general use, "was the prior inventor, although his competitor had previously made successful experiments, but had abandoned them." Here we have an instance in which the party who was actually the first inventor was made to give way to a party who was actually a second inventor; the difference being that the one threw aside his invention and conferred no benefit upon the public, while the other, by his confidence and actions based thereon, added it to the permanent industrial resources of the community. In this connection, however, a clear distinction must be drawn. The party who abandoned his experiments had never brought them forward in such manner as to constitute a public use. When the abandonment is merely an abandonment of experiments made in private, he gives way to a subsequent independent inventor acting in good faith; but if the trial has reached the proportions of an actual public use, the discovery, upon his abandonment, reverts to the public, and cannot afterward be adopted by another, even though he be, *per se*, an original and true inventor. It has also been held that even where models are made, if the inventor neglects to proceed and another makes the invention and applies for a patent and obtains it, he will hold the patent as against the party who halted by the way. In general, the party who has made a drawing alone will not prevail against a competitor who has obtained a patent.

A little later than the decisions above quoted, it was held that "as between two independent inventors, he who first perfects the invention is entitled to a patent, and it cannot avail the other to go back to crude experiments falling short of the complete invention, especially when such experiments resulted, at the time, in the adoption of another device, and in throwing aside a form more nearly approaching the one in controversy."

A mere suggestion seldom avails in proving priority of invention, unless followed up by actual steps to reduce it to practice. Thus, it was held that "the party who first reduced to practice the invention in controversy, and first applied for a patent for it, is entitled to it, although his competitor had previously proposed such a device in a patent and mentioned it elsewhere, but had never described it." In some cases the doctrine of diligence in applying for a patent has been carried to something very nearly approaching extremes. Thus, in

one case in 1870, the Commissioner of Patents decided that "the inventor who has obtained his patent before his competitor applied for one is entitled to it, although before he made the invention the other had constructed an experimental machine but had taken no further measures with it until he filed his application." This last decision can only be justified upon the theory that the machine was purely experimental and fell short of an actual and successful reduction to practice. If the latter had been the case, the granting of a patent to a subsequent inventor would not bar the issue, after suitable proceedings, of a second patent to the party who had first made the machine.

A later decision, one, by the way, in which Edison was concerned, sets forth a more undisputed and clearer principle, as follows: "Invention is not the work of the hands, but of the brain. The man that first conceived the complete idea of the improvement and gave evidence of the completeness of the idea by representing it on paper or by clear and undisputed oral explanation, is the first inventor, and to avail himself of the rights of priority, the law only requires that he shall use due diligence in embodying his idea in a practical working machine. The slight contradictions in some of these decisions are more apparent than real, and arise rather from a looseness of statement in speaking of different conditions of fact than from any doubt as to the principle of justice involved."

## What is Falsetto?

THE general opinion about falsetto is that it is an artificial voice; and it is the prevalence of this opinion, and the persistency with which it is repeated by singing-masters and others, which leads so many musical men astray, and encourages them not only to spoil their own voices, but to damage every other voice which comes in their way. It also explains the anomalous fact before mentioned, that the more musical a man is the less likely he is to have a good voice, for having always heard that "chest" voice is right and falsetto is wrong, as soon as his voice changes he begins to look about for his "chest" voice, and by his frequent and persevering attempts to find it, unconsciously destroys all his chances of ever having any voice worth speaking of, or with. On the other hand, the unmusical man, or rather he whose musical proclivities are not very decided, either never hears about "chest" voice and falsetto, or, if he meets with the words, does not trouble himself about their meaning, but uses his voice naturally, and thus unwittingly develops it.

From these observations it will be seen that, in my opinion, what is called falsetto is the upper part of a voice which has been misused at the bottom. Its thin and not particularly agreeable quality is, I maintain, due to the violence with which the artificial "chest" voice has been forced up over it; and, notwithstanding all public opinions to the contrary, I am certain that this falsetto, as it is called, is really the naturally produced voice. My conclusions may, and probably will appear startling. Let me, therefore, say that they are the result not merely of a careful examination of the voices of others, but of long and patient experiment with my own voice. Having been in the habit of singing soprano when I was a boy, I know that the voice which I used then was produced in exactly the same way as the falsetto which I used after I became a man. And I know further, having proved it by the test to which I have subjected my own voice, that this falsetto, if its lower and weaker portion be trained by the use of judiciously chosen exercises, will ultimately develop into the true "chest" quality, and the voice will then consist, as it does in many untrained singers, of one register from the top to the bottom. There is, therefore, no difference whatever between the man's voice and the boy's voice, or between the man's voice and the woman's voice, except that in the adult male the vocal organ is larger than it is in the female, and is consequently lower in pitch and heavier in quality. Hence it is altogether incorrect to speak of the voice as having several registers, for, when rightly produced, it has but one; when wrongly produced, the same defect is apparent in both male and female voices. There is the thick and heavy

quality which is forced up from the bottom overlapping the thin and light quality which is brought down from the top, but never uniting with it.—*Musical Opinion.*

## The Artistic World.

## AT HOME.

- Minnie Hauk is now in Vienna.
- Adah Richards will star next season under the direction of Mr. Norcross.
- The "Jolly Bachelors" Company has elected Hans Kriessig as its new musical director.
- The soprano, Emelie Quicksall, will appear in opera next season. This is the report at present.
- Richard Arnold, the well-known violinist, has gone to Little Falls to while away his vacation.
- Catharine Lewis and her husband are in Sweden. She will not return until the opening of the year.
- Carolina Zeiss, the splendid contralto, is now in San Francisco, having recently returned from London.
- E. Rémenyi, the *sui generis* violin player, has been performing in Oswego, N. Y., with his usual success.
- Offenbach's opera, "The Princess of Trebizonde," will be presented next month at the Bijou Opera House.
- Both Sgambati, the Italian pianist, and Theresina Tua, the violinist, are likely to visit this country next season.
- May Phoenix is the name of a young, rising singer living now in Chicago. She sings well and has a pleasant contralto voice.
- Jennie Dickerson, the excellent contralto, will be a member of the Fanny Kellogg and Brignoli Concert Company next season.
- Julia de Ruyther, the contralto, has been engaged by John McCaull for the next season's company at the Bijou Opera House.
- Emma Heckle will sing at the Sängerfest in Bay City, Mich., next month. She is the soprano in Professor Swing's church, Chicago.
- Fay Templeton is becoming quite a popular artist. She will be the leading star next season of Templeton's Star Opera Company.
- The pianist and musical director of the Fanny Kellogg and Brignoli Concert Company is Adolf Glosse, the pianist and musical director.
- Otto Bendix, of Boston, recently gave a piano recital in Hamilton, Canada. His success was great. He performed an excellent programme.
- S. E. Jacobsohn, the violinist, who recently resigned from the Cincinnati College of Music staff, will likely open a violin school in the same city.
- Mlle. Aimée will be the attraction at the Fifth Avenue Theatre toward the latter end of September. No doubt she will draw good audiences even now.
- The First Presbyterian Church of Columbus, Ohio, has engaged the soprano Mrs. Mary Beebe-Haskell, formerly of the Boston Ideal Opera Company.
- W. T. Carleton will create the chief rôle in Gilbert & Sullivan's new opera at the Standard Theatre, in October, having been re-engaged by D'Oyly Carte.
- J. W. Gratian, a son of the St. Louis organ builder of that name, recently gave a recital in that city, and gained more than an average success. His playing is more solid than brilliant.

## ABROAD.

- A daughter of the Bishop of Gloucester, Miss Ellicott, recently appeared in a London concert, and is reported to have sung with great taste and much finish.
- The subscription for the Hector Berlioz memorial now reaches a goodly sum. The committee is headed by M. Colonne, conductor of the concerts at the Châtelet Theatre, Paris, who was a pupil of Berlioz. Liszt was one of the first



subscribers, with a sum of 300 francs, and Dr. Bülow followed with a donation of 500 francs.

—Signor Cardinali is said to be the tenor engaged to sing the coming season at Messina.

—The splendid baritone, Moriani, has been singing with the greatest success in Montevideo.

—M. Massenet is to write an opera in five acts for the Academy, Paris, for the season of 1884-85.

—Hilda Wilson has appeared in London. She is said to have a fine, powerful voice and excellent style.

—Antoinette Stirling has been singing in London with great success. She appeared at Mr. Kuhe's annual concert.

—Merly, the celebrated ex-baritone and basso, will be the manager for the season of 1882-83 of the Teatro Capitale, of Toles.

—Mrs. Scott-Fennell has been singing in Dublin, and disclosed the possession of a rich voice with much distinctness and enunciation.

—An Italian pianist, Signor Esposito, has made an excellent impression in Dublin by his performance of Beethoven's "Sonata Appassionata."

—Marie Heuse recently appeared in Tirelemont. She has a fine soprano voice and vocalizes with the freedom of a bird. She charmed her audience.

—The esteemed musician, Professor Petrali, has been unanimously elected as piano and organ teacher in the Rosini Musical Institute at Pesaro.

—Teresina Singer, the eminent dramatic prima donna, has been at Sternberg (Moravia), Austria, and Gleichenberg, Styria. She is to sing at Messina.

—Rubinstein's two Vienna concerts netted the sum of 30,000 francs, which he generously donated to a charitable institute. It was an act of genius.

—Flavie Vandenhende has made for herself quite a reputation as a violoncelliste in Renaix, Belgium. At a recent concert she received quite an ovation, said to have been well merited.

—Mlle. Mahieux has been singing at Brussels in open-air concerts. She has a voice of pure quality, fresh and flexible. She sings with excellent effect, and is said to display great talent.

—Mancinelli, the Italian composer, recently conducted a grand benefit concert in Firenze. Teresina Singer was one of the artists, and, according to report, was received with great enthusiasm. Mancinelli was also warmly received.

—Mme. Menter was recently in Edinburgh. She played Chopin's "Andante Spianato" and "Polonaise" as only a pianist of the first rank could play them. She had a large and enthusiastic audience, and made a deep impression.

—A pupil of Liszt, named Herr Hyllested, recently appeared in Edinburgh, and proved himself to be a pianist of the very first order. He is making a private tour of England and Scotland, but intends to appear in London next season.

—De Pachmann is still astonishing London musicians by his fine interpretations of Chopin's works. His Beethoven playing does not cause the same enthusiasm, but his performance of some of Liszt's works is said to have carried away the audience.

—M. Shérie, who was re-engaged as "tenor" at the Paris Opéra Comique, has been declared a "baritone" by the director of that theatre. The transformation is said to have been worked at Gènes last winter in "Hamlet." He is reported to have made a contract with Mapleson for this country.

—The Artistic Circle of Marseilles will give at the opening of the approaching season a grand concert, in which, on the occasion of the inauguration of the bust of Auguste Morel, a selection from the works of this excellent artist will be rendered. The bust, of bronze, is the work of a friend of the old master, Eugene Godin, who offered it to the Artistic Circle.

—Massenet, the coming winter, will go to Berlin, Hamburg and Vienna, to superintend the production of his "Herodiade." He will also give in those cities some grand symphony concerts, which he will direct himself, performing some of his orchestral "Suites" and fragments from his "Oratorios." He has been nominated Cavaliere of the Crown of Italy by the King of Italy.

—The well-known Italian musician and pianist, Eugenio Pirani, recently gave a piano recital in London for the benefit of the widow of Fabio Campana. The signor's style, elegant and refined, is very remarkable for self-subjection to the spirit of his texts. The more tranquil moods of musical thought seem to suit him best, for then the *anima* of the player is more manifest than in pieces which require bold and broad execution. His compositions are very elegant, if not remarkably original.

Italian papers assert that French composers have to look to foreign countries for a performance of their works. Paris journals say that Delchelle, *prix de Rome*, who returned to Paris from Rome, has not been able to get performed any other work than an operetta called "Monsieur Polichinelle," at the Athenæum, under the direction of Martinet. Now he has made a contract with the director of the Royal Theatre at Aja to have represented a comic opera in three acts entitled "Don Spavento." The same work will likely be represented in all the theatres in Holland.

## Operatic, Choral, Orchestral, &c.

### HOME.

The San Francisco Minstrels Troupe will begin its season on September 11.

Next season D'Oyly Carte will produce a new comic opera named "Rip Van Winkle."

Kingsford Band has begun its weekly open-air concerts in the West Park, Oswego, N. J.

A spectacular opera, entitled "Æolia," is being given at the Winter Garden, San Francisco, Cal.

H. E. Abbey has engaged the Mendelssohn Quintet Club, of Boston, for the concert tour with Christine Nilsson.

The Hess English Opera Company will open their regular season on September 4, at the Arch Street Theatre, Philadelphia.

E. A. McDonald is in Canada with a new opera company, presenting "Olivette," "The Mascot," "Patience" and "Pinafore."

A one-act operetta, called "A Fit of the Blues," composed by V. Robillard, was recently given in Richmond, Va., at the Mozart Musicales.

The Musical Fund Society, of Philadelphia, intends to organize a choral body in connection with its orchestra, which is to be considerably enlarged for next season.

The Boston Ideal Opera Company will next season add to their repertoire "The Magic Bell," by Francis T. S. Darley, of Philadelphia, and Mozart's "Marriage of Figaro."

The Philadelphia Church Choir Opera Company is to be reorganized, and will appear in its new guise on September 11. The managers will be George Synder and Robert Grau.

A new opera, "The Magic Bell," composed by a Philadelphia composer, F. T. D. Darley, will be produced next season by the Boston Ideal Opera Company. The work is likely to please the general public.

Brooks and Dickson have arranged with D'Oyly Carte for the right to produce Gilbert and Sullivan's new opera, "The Princess Pearl," in the United States up to the date of its publication, which will probably be on or about January 1, 1883.

The Bijou Theatre will begin its regular season on September 15. The company includes Mathilde Cottrelly, Lillian Russell, Lily Post, Emie Weathersby, Laura Joyce, John Howson, Digby Bell, Edward Hoff, J. S. Greensfelder, J. H. Stuart, A. W. Mafin, Harry Standish, and E. S. Grant, with Jesse Williams as musical director.

"Patience" will be withdrawn from the boards of the Bijou Opera House at the end of this week. "Olivette," with Selina Dolaro in the title rôle, will likely be presented on Monday evening, the 31st inst. Arrangements are being made to produce Gilbert and Sullivan's "Sorcerer" and Offenbach's "Princess of Trebizonde" at this theatre early in the regular season. John McCaull has engaged Edward W. Hoff, a young tenor from Richmond, Va., as leading tenor for his company next season.

Mr. Norcross retired last week from the management of "The Merry War" at the Germania Theatre. He resigned the entire control of the company and the business of the house to William Carleton, the baritone. Mr. Carleton continues to play the part of *Umberto Spinolo*, and in assuming the sole management of the opera said that it was his intention to run "The Merry War" until the end of this week in trust for the company. The entire company have been thoroughly satisfied with the new arrangements, as the change of management was made at their request. Dora Wiley has since been playing the part of *Violetta*, and her husband, Richard Golden, who was for some time out of the cast, again impersonated the rôle of *Marquis Philippo*. The cast now, with the exception of *Artemisia*, is the same as on the opening night of "The Merry War" at the Germania.

### FOREIGN.

Smetana's opera, "Libussa," was produced at Prague recently.

The inauguration of the new theatre of Rouen will take place the coming autumn.

The opera, "La Modella," by Bimboni, that has obtained a good success in Berlin, will soon be represented at Prague.

At Grosseto, in the Theatre of the Industries, a new operabouffe will be given called "Il Maldicente," composed by Pascucci.

Foreign journals assert that on the way from Paris to Marseilles will be constructed a large Crystal Palace, somewhat after the fashion of the one near London.

For the opening of the new Art Theatre, Rouen, to take place September 15, "Françoise de Rimini" is the opera selected. The artists engaged are the tenor Devilliers, the

baritone Manoury, the basso Ponsard, and the prima donna Baux.

Grétry's opera, "Les Deux Avars," will probably be represented the coming season at the Paris Opéra Comique.

The Sinico-Campobello Italian Opera Company was recently in Portsmouth, England, at which place it achieved a good success.

Report says that La Scala, Milan, will the coming season be illuminated by the electric light, Edison system. Progress is plainly discernible everywhere.

At Padova a singing school has been formed under the title Francesco Vallotti School. It aims to teach boys for the service of the music chapel of St. Antonio.

It is reported as a highly probable fact, that Theodore Dubois' ballet, "La Farandole," may be produced at the Paris Opéra before Saint-Saëns' "Henri VIII."

The libretto of Wagner's "Parsival" is being translated into Italian by Signor Lanardini, and the opera will probably be presented in Italy during the coming winter.

M. Planquette, composer of "Les Cloches de Corneville," has been invited to write an original comic opera expressly for England, to be produced for the first time at a London theatre.

A concert was recently given at Windsor Castle by the students of the Royal Normal College and Academy of Music for the Blind. It was a great success for Dr. Campbell, the principal.

The following is a sketch of the season of 1882-83 at the Opéra Comique, Paris: "Lackmé," M. Delibes; "Joli Gilles," M. Poise; "Manon Lescant," M. Massenet; "Carmosine," M. Poise; "Battes Philidor," &c.

The music of Scontrino's new opera, "Il Sortilegio," recently performed at the Alfieri Theatre, Torino, is said to be very good. The interpreters were Signora Rosa, the tenor Lombardi, Fari, and Signor Rosa, the buffo.

"Simon Petrus" is the title of a new oratorio by Ludwig Meinardus, recently published by C. J. W. Siegel, of Leipzig, and which has attracted much interest and praise in certain musical circles abroad, and notably in Hamburg.

At Montpellier a philharmonic society has been founded, so long desired by dilettanti. It is under the direction of Mons. Grangé, and has already given its first concert in the hall of the Second Theatre with great success.

Report says that Massenet is now assiduously working on two operas—one for the Opéra Comique, that will be represented next year; the other for the Grand Opéra, which will not be performed until the season 1884-5.

A new operetta, entitled "A Critical Day," by Signor Taglione, was recently performed in London. The soloists were Mlle. Mohnsson, D'Arcy Ferris and Sackville Evans. It is said to be a charming and musicianly piece.

A new opera has been produced at the Teatro dei Fiorentini, Naples. It is by Sarria, and is called "Regina e Contadina." The melodies are fine as well as the instrumentation. The artists were Semma Bellincioni, Negrini, Pini-Corsi, &c.

The excellent musical organization, "La Schutterij," of Rotterdam, has been on a concert tour in Holland, meeting everywhere with great success. Among the soloists are M. Carpentier, clarinetist; François Thyse, trombonist, and others.

At Barcelona has been represented the new *sarsuela*, "Los Hijos de Madrid," which obtained a fine success. This work is quite comical and abounds in graceful episodes; but the dramatic part is not equal to the other parts. The music, by Cereceda, is worthy of applause.

On the occasion of the fêtes at Guido Monaco, Arezzo will have the coming September a musical spectacle of the first order. Boito's "Mefistofele" will be represented with the following artists: Signora Teodorini, with Signori Barbarini and Nannetti. Luigi Mancinelli will be the conductor.

The patrons and patronesses of the Wagner Theatre, at Bayreuth, number 1,368. Of these 987 are Germans, 178 Austrians, 54 Russians, 31 Englishmen, 31 Frenchmen, 28 Swiss, 27 Americans, 15 Hollanders, 10 Spaniards, 7 Italians. It is gratifying to note the number of both American and English musicians in the above list.

The Athenæum, speaking of the performance of Dr. Garrett's cantata, "The Schunammite," at the recent concert of the Cambridge University Musical Society says: "The most lengthy item in the programme was Dr. Garrett's sacred cantata 'The Schunammite,' a new work which has been accepted for the forthcoming Hereford Festival. The Biblical episode upon which it is founded forms part of Sir Michael Costa's oratorio 'Naaman,' but there is no similarity in the method of treatment. The Italian composer's manner is dramatic and sensuous, whereas Dr. Garrett is essentially a church composer, and his setting of Scriptural texts is marked by



the placidity of style associated with English cathedral music. One notes the influence of Handel in the recitatives and of Mendelssohn in the lyrical numbers."

The production of Saint-Saëns' "Henri VIII." promises to be the operatic event of the coming winter in Paris. Saint-Saëns, it appears, intends to develop the "religious" side of his subject very considerably, and has been diligently ransacking the Anglican musical libraries in search of inspiration.

Schulz-Curtius (directors of the Symphony concerts) and Herr Franke (director of the Richter concerts), of London, will again enter into partnership for the management of high-class orchestral concerts and German opera. With this in view, they have set forth a scheme by which they will give six orchestral concerts during the coming autumn, and nine more in the April, May and June of 1883.

At St. Petersburg the Russian National Theatre is being placed in order as quickly as possible. The chorus, considerably augmented, numbers some 120 artists, while the orchestra will contain about 100 performers. For costumes, decorations, and general scenery has been opened a credit of 1,000,000 rubles. The season will open with Glinka's "Life for the Czar," which will be reproduced with new scenery.

The arrangements for the triennial musical festival at Bristol in October next are now almost completed. The choir, having been considerably recruited from the evening classes which the society has established since the last festival, are already doing hard work in the preparation of Beethoven's Mass in D. The committee have determined to produce Gounod's "Redemption," written expressly for the forthcoming Birmingham Festival, in August. Another novelty will be a work, "Jason and Medea," which Mr. Mackenzie has been commissioned to write.

Says the London *Figaro*: "The confederacy between Carl Rosa and Mr. Franke for the London English opera season is, I am told, an accomplished fact. We must, therefore, accept and make the best of the inevitable, despite the strong objection invariably felt to coalitions in art matters. Mr. Franke hopes that by a system of better management, by giving the English performances later than usual, and, above all, with the valuable assistance of Herr Richter, a more satisfactory result than heretofore will be obtained. We shall all hope so."

Herr Richter will now, of course, be available for the Carl Rosa provincial tour, and he ought to prove a strong acquisition."

The position of the Grand Lyric Theatre of Marseilles has now been defined. The proprietors of the Beauvan and Municipal theatres have entered into an agreement. The first-named have made a great concession, having sold for 1,250,000 francs the theatre and the ground it stands upon, worth quite 1,500,000. The necessary repairs and alterations are being made, in order that the theatre may be opened in October.

At the last Crystal Palace concert Beethoven's "Ninth Symphony" was performed, the soloists being the following, Mme. Peschka-Leutner, Hope Glenn, Barton McGuckin and F. King. At the conclusion of the concert Mr. Manns, the well-known and highly esteemed conductor, was presented in the opera theatre with a purse containing 700 guineas. This testimonial was set on foot about fifteen months ago, and the names of the 494 subscribers were presented along with it to be duly inscribed in a beautiful album. The chair was taken by Professor Macfarren, supported by several of his brother musicians, and by others who attended on behalf of the Crystal Palace Company. Professor Macfarren made a short speech, as did also Mr. Grove, of musical dictionary fame. Mr. Manns responded, and touched upon the small beginnings of the now renowned orchestra, and gave many interesting details of its past history. Appended is a complete list of compositions performed for the first time at the Crystal Palace concerts during the past year: Eugene D'Albert.—Allegro for pianoforte concerto, No. 1. Berlioz.—Symphonie fantastique, "Episode in the Life of an Artist" (twice); lyrical monodrama, "Lelio, or the Return to Life" (twice). Symphony, "Funèbre et Triomphale." F. H. Cowen.—Characteristic overture, "Niagara." Dvorshak.—Symphony in D. Gounod.—Ballet airs, "Le Tribut de Zamora"; "Wedding March (Duke of Albany's)." Leslie.—Symphony, "Chivalry." Liszt.—Fantasia on "Ruins of Athens. Mozart.—Passepied and gavotte, "Idomeneo." F. Ries.—Pianoforte concerto in C sharp minor. Rubinstein.—"The Storm," new movement to the "Ocean" symphony. Schütt.—Pianoforte concerto in G minor. Vieuxtemps.—Violin concerto in G, No. 6. Wuerst.—Serenade for strings, "Under the Balcony."

Maud Branscombe has been re-engaged for five months at the Avenue Theatre, London, and is now appearing in "Manteaux Noirs," which is running at that theatre.

## Key-Board Coverings for Musical Instruments.

AN improvement in the manufacture of key-board coverings for pianos and other musical instruments, consists in so punching or cutting the spaces for the short keys in a sheet of covering material—as, for instance, celluloid—before the same is glued to its base-board that the punched or cut-out pieces may be utilized by being glued to the narrow portions of the long keys of a second base.

In making keys for pianos and organs it has been customary heretofore to glue a sheet of celluloid or other like material of which the covering is to be composed upon the base-board upon which the spaces—that is to say, the spaces for the sharp and flat keys—are sawed out of the celluloid or other plate by means of a band or circular saw. By sawing the celluloid plates saw-kerfs are produced, and a considerable quantity of the material is thus wasted and the celluloid occupying the spaces is lost, as this part of the celluloid is glued on the wooden base which is cut out with it, and thus cannot be utilized. The spaces are now cut or punched out of the celluloid plate, and then this punched or cut plate is glued upon the base-board, and then separate the keys in the ordinary manner by sawing. As the piece of celluloid or other material cut from the space is not glued on the base, it can be utilized again to make a new plate for a key-board, for this strip of celluloid is glued upon another base.

## New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 260,372. Sheet Music.—Thorwald C. Damborg, Philadelphia, Pa.

No. 260,577. Reed Organ Stop Action.—Geo. B. Kelly, Boston, Mass., assignor to the Mason & Hamlin Organ Company, same place.

No. 260,689. Reed Organ Stop Action.—George B. Kelly, Boston, Mass., assignor to the Mason & Hamlin Organ Company, same place.

... Dave Braham, besides composing some original music for the "Blackbird," which opens the season at the Theatre Comique, has also arranged for the play five overtures on Scotch and Irish airs of the eighteenth century.

## Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

PROF. BELLOIS,  
Cornet Soloist,  
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,  
Leader of Orchestra, 142 East 47th st., N. Y. City.

P. S. GILMORE,  
Band Leader, 61 West 14th st., N. Y. City.

H. B. DODWORTH,  
Band Leader, 5 East 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,  
Buffo Baritone. Opera, Concert and Receptions,  
268 West 23d st., N. Y. City.

MINNIE VINING,  
Engaged Season of 1880-81 Wallack's Theatre,  
Care of E. Kennedy, 481 Eighth st., N. Y. City.

LEO KOFLER,  
Organist of St. Paul's Chapel, Trinity Parish.  
Voice Culture.  
471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

GRAFULLA'S BAND,  
FRANCIS X. DILLER, Musical Director,  
224 East 13th st., N. Y. City.

J. DE ZIELINSKI,  
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### Sock and Buskin.

....Helen Blythe is yachting in her uncle's steam launch.

....The new opera house in Kansas City will not be finished before January 1.

....Mlle. Aimée opens in "Divorçons" at the Fifth Avenue Theatre on September 18.

....Charles W. Roberts will be the business manager of the Frederick Warde Company next season.

...."A Square Man" will be produced at the Grand Opera House in Milwaukee, August 3, 4 and 5.

....Henry E. Dixey has been engaged for the leading comedy part in the "Romany Rye" for a season of twenty-five weeks.

...."Hazel Kirke" Company No. 3, which has been on the road since October, closed its tour last Saturday evening at Saugerties, N. Y.

....Louise Pomeroy, lately, on leaving Sydney, Australia, went overland to Melbourne, and gave readings and recitals in the cities and towns en route.

....Adah Trimble, justly celebrated for elegance in stage wardrobe, will play the leading part next season with Bertha Welby, in "One Woman's Life."

....John Stetson has purchased the right to produce Pettit and Reade's new drama in New York. Tompkins and Hill own the right to produce it in Boston.

....Lytell & Nathan's combination is playing "Youth," "Michael Strogoff" and "The World," in Halifax, N. S. Frank V. Hawley is the business manager.

....The starring tour of Bertha Welby, in "One Woman's Life," will begin at Hamilton, Ont., August 29. Adah Trimble is the leading lady of the company.

....At the Academy of Music, Kalamazoo, Mich., John V. Redpath, manager, Sol Smith Russell will play *Tom Dilleway*, in "Edgewood Folks," on August 1.

....Agnes Earle, now playing *Lady Ella* in Haverly's "Patience" Company, will occupy a leading position in the Haverly Opera Comique Company next season.

....St. Louis theatres will reopen in the following order: The People's, August 20; Pope's and Grand Opera House, August 27, and the New Olympic, September 12.

....Maud Branscombe has been re-engaged for five months at the Avenue Theatre, London, and is now appearing in "Manteaux Noirs," which is running at that theatre.

....Lydia Denier, the famous stage beauty, is spending a few weeks at the White Mountains. She will play next season the leading part in "Only a Farmer's Daughter."

....Lizzie May Ulmer will star next season in the "Danites" and a piece which is being written for her. She is deemed an attractive woman and a painstaking actress.

....Edward Wodeska is summering at his home in Cleveland. He has refused a large offer from James O'Neill for a still larger one, in "Only a Farmer's Daughter" Company.

....Lester and Allen will go on the road the coming season with a strong combination, known as Lester & Allen's Briliants, in conjunction with Ransone's "Across the Atlantic" Company.

...."Esmeralda," at the Madison Square Theatre, is still presented to large audiences. The management announces that 700 tons of ice have been used to cool the auditorium since the latter part of May.

....Samuel Colville's company, at present rehearsing at Booth's Theatre will leave for Chicago on Friday next, and on their arrival will resume the rehearsals of "Taken from Life" at McVicker's Theatre.

....Manager Wood, of the Racine, Wis., Opera House, is negotiating with Mary Anderson for the opening of his beautiful theatre. Mr. Wood has already secured a large list of first-class attractions for the approaching season.

....Dave Braham, besides composing some original music for the "Blackbird," which opens the season at the Theatre Comique, has also arranged for the play five overtures on Scotch and Irish airs of the eighteenth century.

....The Burlington, Iowa, Opera House will open with J. K. Emmet in "Fritz in Ireland." Manager Duncan has booked some of the best companies on the road for next season to appear at his house, and will give only first-class plays.

....Minnie Maddern's company for next season will be composed of Helen Sedgwick, Lillie George, Mrs. J. W. Brutone, Al Lipman, Charles Mason, S. C. Dubois, William Herbert, William Cullington, Lawrence Eddinger, Le Grand White, Albert Donnaud and J. H. Havlin.

....Haverly's Georgia Minstrel Company, recently purchased by the Frohman Brothers, is expected to arrive here from Liverpool on August 13 or 14. The company will shortly unite with Callender's Colored Minstrels, and under that title the combined troupes will make a tour of the country.

....The regular season at Niblo's Theatre will open on August 21 with "Youth." Among other attractions to be offered at this house during the season are "The Lights o' London," the Harrisons in "A Sister's Devotion," a new play by Leonard Grover; Lester Wallack in "Rosedale" and "Ours;" Hermann, the conjurer; Maggie Mitchell in a new

play; Mary Anderson, Lotta, J. K. Emmet, "Taken from Life" and "The Black Flag."

....Josephine Gullmeyer will begin her engagement at the Thalia Theatre in October, and Herr Mitterwurzer, a well-known Viennese tragedian, will play here during January and February. Strauss' "Venetian Knights" is to be given at the Thalia next season simultaneously with its production in Vienna.

...."One of the Finest" continues to draw good houses at Haverly's Fourteenth Street Theatre, and Gus Williams' engagement there has been extended for two weeks. This theatre will close on Saturday, August 5, and will open on August 21 with Marian Elmore in "Chispa."

....Kate McKinstry, who on one or two recent occasions has taken the place of Fanny Reeves as *Nora Desmond* in "Esmeralda" with some success, has been engaged for three years by the managers of the Madison Square Theatre, and will play the part of *Nora* in one of the traveling "Esmeralda" companies next season.

....J. W. Norton will play the part of *Jack Hearne*, the hero, in "Romany Rye," at Booth's Theatre on September 18; Anna Stockton will appear as *Gertie*, Charlie Rockwell will assume the rôle of *Philip Royston*, and Marie Wilkins, the original *Madame Frochard* in "The Two Orphans," will probably take the part of *Mother Shipton*.

....The Hanlons made their début at Baldwin's Theatre, San Francisco, on July 17 in "Le Voyage en Suisse." This novel entertainment was originally produced at the Varieties, Paris, where it enjoyed an uninterrupted run of three hundred and fifteen nights. In London it was played one hundred and twenty times in one season, and at the Park Theatre, this city, it kept the boards for one hundred nights.

....Rockville, Md., the county seat of Montgomery County, has just opened a town hall, with an excellent stage, scenery, and a seating capacity of 500. The opening was made the occasion, on the evening of the 18th inst., for an amateur performance of "Our American Cousin," which was admirably given and reflected great credit on the performers—A. H. Fletcher, A. J. Almonney, E. C. Peter, R. R. Beal, Miss L. Torney, Mrs. Fletcher, Miss Prettyman, and others.

....Phora McAllister appeared at the Opera House, Fargo, D. T., on July 13, 14 and 15 in "The Honeymoon," "Camille" and "Oliver Twist." She again played at Fargo for four evenings (July 19, 20, 21 and 22), in the spectacular play of "Aladdin, or the Wonderful Lamp," which had a successful run of four weeks at Winnipeg. The chorus was composed mostly of the members of the Fargo Amateur Opera Company, who volunteered their assistance to Miss McAllister. This closed the McAllister season. She will start out next September at Minneapolis, where she is engaged to play "As You Like It."

....G. C. Aschbach, in connection with the Academy of Music at Allentown, Pa., has the management of the Grand Opera House at Bethlehem, Pa., and the Music Hall at Mauch Chunk, Pa. He has booked for the coming season the following named attractions: Fay Templeton Opera Company, "Jolly Bachelors," "Only a Farmer's Daughter," "Child of the State," "Ranche No. 10," Sol Sam's Modern Minstrel Troupe, Philadelphia Church Choir, Joseph Murphy, "The World," a great spectacular play; Alex. Cauffman, Reah; "Esmeralda," by Madison Square Theatre Company; Geo. S. Knight, Alvin Joslin, the Harrisons in "The Sister's Devotion," Wm. H. Powers Dramatic Company, Wilbur Opera Company, Anthony & Ellis in "Uncle Tom's Cabin, No. 1," Minnie Maddern, Leavitt's Gigantean Minstrel Troupe, Janauscheck, Jesse James' Combination, Roland Reede in "Check," Aldrich & Parsloe in "My Partner," "Hazel Kirke," John Stevens in "Unknown," "Barney Macauley in "Messenger from Jarvis Section," Joseph Adams' Pantomime Troupe, Gus Williams in "John Mishler, One of the Finest," Maffit and Bartholomew's Pantomime Troupe, the Madison Square Theatre Company in "The Professor," Oliver Dowd Byron, Tony Deniers' Pantomime Troupe, Rose Etying in "Brentwood," Barlow and Wilson's Minstrel Troupe.

....Henry E. Abbey reached New York from England on Sunday in the steamer Germanic, and proceeded at once to the Union Square Hotel. He said that he had hurried back in order to arrange for Mrs. Langtry's appearance. Mrs. Langtry is under engagement to Mr. Abbey to play in this country between five and six months, and she will be supported by her own company of English actors and actresses. She will sail for New York on September 30 in the steamer Alaska, and will open at one of the theatres in this city either on the 23d or 30th of October. It has not been decided yet at which one of the theatres she will play. Her first appearance before an American audience will be as *Hester Grasebrook* in "An Unequal Match." She will subsequently play in "As You Like It," "She Stoops to Conquer," and "The Hunchback." It is expected that she will remain here three or four weeks, and then make an extended tour through the country. The company engaged to support Mrs. Langtry was made up by Mr. Abbey, and includes, he says, several excellent actors. J. G. Grahame, of the Vaudeville Theatre, in London, and Frank Cooper, of the Haymarket, will do leading business. J. G. Taylor, of the Comedy Theatre, is the low comedian, and Edwin Shepard, of the Drury Lane, is the "old man." Kate Patterson, who has enjoyed the favor of the English pub-

lic during two or three seasons past as a provincial star, is a member of the company, as are also Myra Holms, of the Prince of Wales Theatre, and Kate Hudson, a popular soubrette. Mrs. Langtry will play a brief engagement in London, supported by this company, just prior to her departure for this country.

....J. H. Haverly returned from Europe on Sunday. He made no effort to obtain attractions abroad for this season, but did make arrangements for the season of 1883-4, but he details of these pending arrangements cannot yet be publicly announced. Mr. Haverly left in London a representative vested with full authority to execute certain plans, in the formation of which he has expended much time and great care. This representative is charged also with the carrying into effect of a project which, if successfully accomplished, and Mr. Haverly has no doubt that it will be, will make the name of "Jack Haverly" as well known on the other side of the ocean as it now is on this. Mr. Haverly, in fact, aspires to nothing less than the establishment of an American theatre in London—"a first-class, broad-gauged Yankee theatre, to present American plays, played by American players in an American way." Persons to whom he has broached this subject have questioned the probability of success in such a venture. "I know well enough," Mr. Haverly says, "that precedents are against the enterprise; but precedents don't sweep the table always. Booth, as a representative of the best artists of this country, was successful in Great Britain, and there have been many similar, even if less positive, triumphs. That there have been failures, that indeed the majority of American companies have failed in London, is not a satisfactory evidence that a later, better, whole-souled enterprise is bound to fall flat." The proposed Haverly theatre in London is to be in the vicinity of theatres already established there, and will be built in a style strikingly in contrast with them. It will be much larger than Drury Lane, Her Majesty's, or Covent Garden, and will surpass them. Mr. Haverly says in accommodations for patrons, the smallness of London theatres and their lack of almost every comfort for play-goers, he thinks, takes much from English theatrical strength. The theatres of New York are incomparably superior, so far as the matter of accommodating patrons goes. For the coming season Mr. Haverly will have only one theatre in this city—the Fourteenth Street. He will have one in Brooklyn, one in Philadelphia, one in Chicago, and one in San Francisco. Five traveling companies will take his show bills through the country. Last year he had four such companies.

....Henry Irving's American engagement, under the management of Henry E. Abbey, will begin in New York on the 29th of October, 1883. He will be supported by Ellen Terry and a strong English company, comprising about fifty people. All of the scenery and stage properties used by Mr. Irving at his own theatre in London will be brought to this country. One of the chief charms of Mr. Irving's performances is the intelligence, artistic beauty, and perfectness of detail with which each play in which he appears is put on the stage. It is Mr. Abbey's intention not only to let the American public see Mr. Irving, but to let them see him surrounded by his own company and his own scenery and properties, just as he would appear in his own theatre. "The expense of the Irving engagement will be enormous," remarked Mr. Abbey, "but I have faith that the American people will be willing to pay well to see performances of such unusual excellence. Whether our public will like Irving's style of acting or not I cannot say, but they certainly will admire his superb stage management. Why, sir, he makes the production of a play a study. The parts must not only be well played, but the scenery and properties must be in correct keeping with the historical character as well as the sentiment of the play. I have figured that it will require eight railroad cars to carry Mr. Irving's stage appurtenances around the country. In the company there are Mr. Terrass (the leading juvenile), Mr. Howe and Mrs. Stirling. The latter, it is claimed, is the best "old woman" now on the stage. Neither the theatre nor the opening piece have been decided on as yet. It is probable, however, that Mr. Irving will make his first appearance here as *Matthias*, in "The Bells." He will also play in "Hamlet," "The Merchant of Venice," "Charles I.," "The Lyons Mail," and one or two other pieces. Mr. Irving's engagement in this country will last six months. His opening engagement in New York will continue through four weeks, after which he will visit all of the principal cities, East, West and South." Mr. Abbey's arrangements for his two theatres in this city and the Park Theatre in Boston for this season have all been completed. The Park Theatre here will open September 4, with Maggie Mitchell in a new play. After a four weeks' engagement she will give way to John T. Raymond in a new play. Next will come Mr. and Mrs. Florence, and after them Robson and Crane. The Grand Opera House, which is being remodeled and re-decorated, will be opened on August 28. The first attraction will be "The Lights of London," as originally produced at the Union Square Theatre, and a round of combinations and stars will follow. The Park Theatre in Boston will be opened with "Divorçons" on August 19.

....Anna Bishop and Antonia Henne, of New York, and J. C. Bartlett, of Boston, are the latest engagements for the Worcester (Mass.) Festival. Miss Henne will sing the solo in Grieg's setting of Bjornson's poem, "At the Cloister Gate," to be given with orchestra and female chorus.

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SOME one has asserted that London has not one series of orchestral concerts throughout the entire winter (not counting the series given at the Crystal Palace, which is really out of London), while Paris has five complete series for several months, with admirable executants (the wind instruments being particularly fine), and with programmes exhibiting an immense variety of new and established works. Here we have at least two series of high-class orchestral concerts (twelve in all, and counting those given in Brooklyn, eighteen), the works being performed by an orchestra equal to any in Europe. Of course, our programmes do not abound with the novelties that those rendered in Germany and France especially do; for, first, we have a much smaller number of concerts; and, secondly, the new selections must in a measure be representative and circumscribed. Composers residing in this country have as little show as it is possible to give them.

THERE can be no doubt about the wisdom of advocating the establishment of opera in English, but, at the same time, the necessity of giving the best representations possible should also be urged. Light works of the "Pinafore" stamp have some little influence for good upon the music-loving public, although the inadequate manner in which they are generally performed is not calculated to fully please refined ears. Those who most frequently impersonate the chief rôles in them are either good singers and poor actors or *vice versa*. Good acting is certainly a *sine qua non* if such works are to be satisfactorily represented, yet this alone can illy make up for discordant singing and generally inferior musical qualifications. A truly successful and satisfactory representation of an opera is not often witnessed, and if a light opera is of less artistic worth than one of large scope, it does not follow that a less perfect rendering of it is necessary. Our comic opera troupes are fearfully and wonderfully put together, and rarely thoroughly please even people of only average musical taste.

THE incessant and apparently unnecessary quarrels that arise between managers and the artists whose services they call into requisition are to be deplored. Certain it is that the general public look upon all such unseemly demonstrations with no kindly eye, and come to the conclusion that intellectual balance and fair dealing are not characteristic qualities of those who make a business of the Art Divine. Aside from the petty personal jealousies that are exhibited by the artists themselves, there is the favoritism so unjustly displayed by the managers; the inability or unwillingness to honor contracts calmly entered into; the lack of candor where candor is advisable or necessary; besides other matters that need not here be singly referred to. No doubt, a certain amount of misunderstanding will enter into every business transaction so long as human beings are as fallible as they hourly prove themselves to be; but this mis-

understanding alone could not be condemned if unaccompanied by other "ways that are dark and tricks that are devious." One thing is evident, and that is, that all contracts should be kept inviolate.

PEGS for string instruments such as the violin, guitar, &c., have been a continual source of annoyance to performers thereon. The old-fashioned all-wood ones wear out in a short time, when to keep the instrument in tune becomes a task. Brass "tooth wheels," one on the side of the instrument and one on the peg, are effectual enough. The latest invention in this line reported is by a London gentleman, who has devised what he denominates "holdfast pegs," the mechanism of which is made up of a metal stem; a screw that fits into it through the head of the peg, which is of hard wood; two metal washers, which embrace the side of the head of the instrument; and a key for adjusting the whole apparatus. This, no doubt, meets the difficulty, but it would appear to be somewhat expensive and complicated. Still the aim is one of some importance, and, therefore, what accomplishes it the best is the primary question.

COMPETITION is the life of trade, but the expression naturally refers to honest and fair competition. Nowadays numerous devices are resorted to to prejudice ignorant purchasers against even the best manufacturers' instruments. This is, no doubt, a highly reprehensible custom, but as it exists the truth should be spoken. Retail dealers have much to answer for in this respect. A trusting buyer goes into a store without having any fixed idea of the make of instrument he wishes to purchase. He first visits the agent for one prominent house, and while there says he has heard such and such a manufacturers' instruments highly praised. The agent is likely enough to have an old instrument by the manufacturer referred to, and displays it to the disadvantage of a new instrument of a greatly inferior make. The purchaser visits one or two other stores, and at last discovers that he is utterly in the dark what instrument to purchase. He has to place confidence in some one or other, which may or may not be betrayed. So things exist.

THE *Musical Opinion and Music Trades Review* says in its last issue, that a correspondent has written a letter, in which he complains "that there is no more luck for the good, old-fashioned English harmonium maker." A complaint like this is really absurd, because it virtually assumes that articles sold extensively last century should do so for all time, and this in spite of the constantly changing taste. The fact is, that American organs have become so well known in England and are so superior in tone and beauty of appearance to the regular English harmonium, that even those who clamor for the exclusive support of national industries generally go contrary to their openly expressed convictions when they actually purchase a household instrument. Naturally enough, all this is immensely flattering to American reed-organ manufacturers, and it is not likely that they will be the first to allow their English cousins to gain any advantage whatever over them. Harmoniums may be good and solid instruments enough, but American organs are unsurpassed for beauty and quality of tone, combined with elegance of case.

## MINOR TOPICS.

THE manufacturers of quadrilles and dance tunes have from time immemorial been noted for their indifference to compositions of the higher order. Not only have Rossini's operas been drawn upon for waltzes and polkas, but even the same composer's "Stabat Mater" has been turned into quadrilles. Not content with dishonoring one popular composer in this way, the musical goths and vandals long ago distorted the beautiful melodies in Weber's operas, so that light and tripping feet might move to quasi-classical strains. Of course, the sacrilege has not always passed unnoticed, but not the most earnest outcry can place a check upon such ruthless deformaters of the beautiful. An English writer sarcastically hints that Wagner's turn will perhaps come next. Ye gods! Just fancy a set of quadrilles based upon *leit-motives* from Wagner's "Nibelungen Tetralogy!" And yet this seemingly impossible feat may come to be an accomplished fact.

So much has been written upon organ and piano adaptations that the subject would seem to have become unprofitable and stale. An English writer recently remarked: "I think most musicians will agree with the statement that adaptations are not generally allowable, and are not often in the best taste; but there are exceptions to most rules." It is scarcely possible to place among the exceptions such transcriptions as Tausig's on Weber's charming "Invitation to the Dance." It is not too much to assert that this piece is neither more nor less than an abortion. Weber was a comparatively

modern writer for the piano, and the work in the original is not easy to play; hence the wantonness of Tausig's so-called adaptation. Other transcriptions that seem to have no *raison d'être* are when Bach's organ fugues are served up for the piano. The peculiarity of this lies in the facts that the preludes and fugues Bach really wrote for the piano are generally passed over altogether by solo players. Such vagaries are questionable, to say the least.

It is always pleasant to have to record any success reaped by American musical talent abroad. Not only does it exhibit the individual in a favorable light, but also the country from which he has sprung. The special case now referred to is that of young A. Victor Benham, a native of Philadelphia, and at present only fourteen years old. He was one of the twenty successful candidates admitted to the Paris Conservatoire last November, since when he has studied indefatigably. In the month of May young Benham held a *matinée* at the residence of the United States Consul-General in Paris, when his piano-playing was very highly spoken of by the French newspapers, which predict for him a brilliant future, and assert that he promises to rank with the greatest pianists of his time. His playing is noted for its equality, and he is said to possess a quiet and steady hand, with great natural lightness and smoothness. Altogether the American youth seems to have created a genuine sensation, which, it is to be hoped, his future will sustain.

THE importance of a right tempo has not yet been exaggerated, because upon it depends the true effect and success of every movement performed. Beethoven attached the highest importance to this branch of the art, as he once remarked that the tempi are the soul of music. The giant composer often accused those who interpreted his music with being his enemies because they very often took his music at a different speed to that he had expressly intended. When one of his works had been performed, and the performance mentioned to him, his first question was: "How were the tempi?" From this it must be inferred that he believed that if the various movements of a symphony were taken at the proper tempi, the composition could not greatly suffer. To attach so great weight to this proved that the "master of masters" had been often dissatisfied with the rendering of his works under incompetent directors, many of whom had not the natural talent to grasp the inner meaning of the movement, and, therefore, began with the wrong conception of it. Conductors are not infallible. Hence the unintentional injury they often work a composer.

## Music in Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, July 22, 1882.

THE Thomas concerts at the Exposition building have been the most important feature of the musical season during the past week. The programmes have been exceptionally fine and have been made up with that rare discrimination for which Mr. Thomas is noted. Last evening a request programme was given, which was scarcely inferior to that of last week, which I sent you as proof of Chicago's musical appreciation, and which was a bona fide "request" programme, and not due to any inside influences or inclinations. Next week Tuesday will occur the Wagner night, which will, of course, draw out a great crowd. The programme is as follows:

"Tannhäuser".....Bachanale  
"Tristan and Isolde".....Introduction and Finale  
"The Meistersinger of Nürnberg".....Act III  
1. Introduction; 2. Quintet; 3. Procession of the Guilds; 4. Dance of Apprentices; 5. Procession of Meistersinger; 6. Finale.

## INTERMISSION.

"Walküre".....Act III  
1. The Ride of the Valkyries; 2. Wotan's Farewell from Brunnhilde; 3. Magic Fire Scene.  
"Siegfried"....."Waldweben." Act II  
"Götterdämmerung".....Siegfried's Death

## INTERMISSION.

"Lohengrin".....  
1. Vorspiel; 2. Scenes from Act I; 3. Bridal Procession, Act II; 4. Introduction, Nuptial Chorus and March Tempo, Act III.

Lydia Harris gave a piano recital on Wednesday afternoon with the following programme:

1. Prelude and Fugue in C sharp. Loure in G.....Bach  
Sonata in E-flat, Op. 31, No. 3.....Beethoven  
2. Etudes Symphoniques, Op. 13.....Schumann  
Theme, Variations and Finale.  
3. La Flûteuse.....Raff  
Moment Musical, Op. 7, No. 2.....Moszkowski  
Valse Caprice, Op. 31.....Scharwenka  
4. Ballade in A-flat, Op. 47.....Chopin  
Prelude in D-flat, Op. 28.....Chopin  
Scherzo in B-flat minor, Op. 31.....Chopin  
5. Faust Waltz.....Gounod-Liszt

She played with brilliancy and showed an unusual amount of spirit and dash in overcoming technical difficulties.

On Thursday afternoon a song recital was given by Ida M. Gilbert and James L. Johnston. The programme is too long for insertion here. Both singers accomplished their tasks with great credit both to themselves and their teacher, Sara Herschey Eddy, with whom they have been studying for several years. On Friday, Harrison M. Wild gave an organ recital, giving the following programme in a most artistic manner:

1. Prelude and Fugue in C minor, Op. 37, No. 1.....Mendelssohn  
2. Christmas Pastoral, Op. 36.....Mendelssohn  
3. Overture to "Egmont".....Beethoven  
(Transcribed by Samuel P. Warren.)  
4. Sonata, No. 6, Op. 113.....Rheinberger  
5. "Allegretto" in B minor.....Guilmant  
6. Pastoral in F major.....Bach  
7. Concert Fugue in C.....Haupt

(Manuscript.)



The Haupt concert fugue is of enormous difficulty, especially in the pedal part, but Mr. Wild played it (as the other numbers) with apparent ease.

This morning Mr. Eddy gave an organ recital with the following choice programme:

1. Grand Prelude and Fugue on Bach..... Liszt
2. Fantasia in E flat..... Saint-Saens
3. Pastoral Sonata, Op. 88..... Rheinberger
4. Canon in G..... S. B. Whitney
5. Gavotte de Louis XV..... Maurice Lee
6. Theme, Variations and Finale, in A flat..... Thiele

His playing of the Thiele variations in A flat is something never to be forgotten by any one who has the good fortune to hear it.

At a recent Sabbath evening service in this city the pastor, who was going to Europe for the summer, took a very affecting leave of his congregation, and at the close requested that all should join with him in repeating the Lord's Prayer, "after which" the choir would "sing a hymn." As soon as the prayer was finished the basso struck up "Rocked in the cradle of the deep," and the organist favored the audience with a mock thunderstorm, with howling winds, &c., between the verses!! And then the benediction!

FREDERIC GRANT GLEASON.

### Notes and Actions.

...Ivers & Pond report a good trade in band instruments.

...A. H. Douglas, musical instrument dealer, Newark, N. J., is dead.

...A. B. Campbell, Jacksonville, Fla., will visit this city about August 1.

...W. E. Feeser, music dealer, Rantoul, Ill., has given a chattel mortgage for \$110.

...J. H. Hitchcock, Poughkeepsie, N. Y., was a visitor in Fourteenth street one day last week.

...F. K. Jones, of Weber's New York warerooms, has returned home from his summer vacation.

...A. E. Angel, Omaha, Neb., music dealer and jeweler, has given a chattel mortgage for \$1,500.

...Whitmore & Boris, musical instrument dealers, Boston, Mass., have given a chattel mortgage for \$2,000.

...Angell & Bowen, music dealers, Omaha, Neb., have dissolved partnership. F. J. Angell continues.

...Behning & Son have appointed Knight Brothers & Waterbury, Denver, Col., as their agents for that place.

...Siegfried Schuler, Fort Scott, Kansas, says trade is exceptionally good. He sells Burdett and Standard organs.

...G. G. Saxe, of Saxe & Robertson, New York agents for the Estey Organ Company, is summering in the Adirondacks.

...A fire on July 20 in the Piano Manufacturing Company's building, Sandwich, Ill., caused a loss of \$10,000; fully insured.

...One of Sohmer & Co.'s grand pianos is being used at the Mountain House, Catskills, and it is said that it attracts much attention.

...Charles Fischer and wife are in Geneva, Switzerland, on their way home from Italy. They are expected to arrive here in September.

...G. Reichmann, with Sohmer & Co., and his wife, will go to the Shawangunk Mountains, Ulster county, on August 5, for a few weeks.

...L. A. Young, Schenectady, N. Y., says the music trade in that city is very quiet, and it is expected will remain so during the month of August.

...The young women of the Congregational Church at Tolland, Conn., are holding musical entertainments to raise funds for a new church organ.

...Behning & Son have secured elegant warerooms at 15 East Fourteenth street, and will move there on August 1. The rooms are being fitted up in elegant style.

...R. W. Blake and A. H. Hammond were visitors to this city on Thursday last, and left together on the Providence line for Boston, on their way to Scituate Beach, Mass.

...Weser Brothers have this week introduced a new pedal attachment, which, it is claimed, will be found a very useful article. It can be used either with the organ or piano.

...The large new pipe organ in the Ottawa Street Methodist Church, Joliet, Ill., was opened July 13, and a grand concert was given on the occasion. Louis Falk acted as organist.

...Ernst Lavigne, of Lavigne & Lajoie, Montreal, stated, in a communication to a member of the staff of THE COURIER, that he would visit the city this week, both for business and pleasure.

...Henry Behning, Jr., returned from the Catskills on Monday, but will go back in a few days. Mr. Behning is desirous of getting the benefit of sea and mountain air during the summer.

...Among the visiting members of the trade to the city during the week were Paul W. Frederick, Grand Rapids, Mich.; Wm. Rohling, Milwaukee, Wis.; Charles Blasius, Philadelphia; Wm. Wander, Hartford; A. H. Chappel, New London; A. Krell, Cincinnati; M. H. Woodhull, Riverhead, N. Y.; H. C. Neer, Parkridge, N. J.; R. W. Blake, of the

Sterling Organ Company; A. H. Hammond, J. H. Hitchcock, Poughkeepsie, N. Y.; Paul W. Friedrich, Grand Rapids, Mich.

...F. Knight, of Knight Brothers, Denver, Col., who had been in the city for three weeks, left on Saturday for a two weeks' visit to Ocean Beach, at the end of which time he will return home.

...J. & C. Fischer forwarded last week to Valparaiso, Chili, a beautiful piano for the Hon. C. A. Logan, United States Minister to that country. They also sent to Genoa, Italy, six pianos.

...Barnett Samuel & Son, of Adelaide, Australia, have just ordered, through the London house of the Sterling Organ Company, a large number of that firm's organs, and the "Chimes of Bells."

...It is said that Western dealers have placed very few orders with manufacturers recently, as the demand for pianos is slow at present. The latter, however, say that they are sharpening their knives for the fall trade.

...George J. Dagner has been appointed cashier by manager E. H. McEwen, of the Sterling Organ Company's New York warerooms, with a large salary. Mr. Dagner is a young man of many years' experience in the organ trade.

...Decker & Son have placed an order for a large quantity of very fine upright cases with B. N. Smith. They are to be gotten up in the most elaborate style, and Mr. Smith intends to surprise the trade in this particular effort.

...A. Krell and wife, Cincinnati, arrived in town last week, and will remain a couple of weeks longer. Since their arrival they have been doing all of the principal seaside resorts. Mr. Krell is combining business with pleasure.

...Billings & Co. have just completed a new straight scale, seven octave, upright piano which is intended to be offered as a cheap instrument, but is said to be far superior to any ever placed on the market at similar rates. The case is of mahogany and presents a neat appearance.

...Sohmer & Co. are making to order a grand piano for H. L. Spencer, Oskaloosa, Iowa. The best material that can be procured is being used in it, and no pains are spared in the workmanship. Great attention is also being given to the quality of tone. The order was given without regard to price.

...Paul W. Friedrich, Grand Rapids, Mich., is now in this city buying organs and pianos. Mr. Friedrich is a young man, with many years' experience and ample capital. He is very popular with the profession and trade. His leading instruments are Behr Brothers & Co.'s piano and the Burdette organ.

...F. G. Smith, manufacturer of the Bradbury piano, has leased the building at the southeast corner of Fifth avenue and Fourteenth street, this city, for several years, at the annual rent of \$7,000. It is said that he will use the first story as a wareroom, and rent the remaining floors. His factory will remain in Brooklyn.

...N. L. Weatherby, of Cluet & Sons, Troy, N. Y., sold last week to Noble Phillips, a gentleman living at Hoosic Falls, N. Y., eight Fischer pianos—five of them being for his five daughters and the others for three nieces. Both gentlemen came to the city to select the instruments in the Fischer warerooms on last Thursday.

...The Hotel Lafayette, St. Paul, Minn., is said to be the largest and most important hostelry in that city. Recently the proprietor wanted to secure a first-class piano for the amusement of his guests, and employed a competent musician to select one from the various warerooms there. The selection made was one of Sohmer & Co.'s, and it was, of course, bought from Mrs. M. C. Thayer, the latter's agent.

...J. W. Currier, who returned last week from his transatlantic trip, during which he visited all of the firm's agents in Europe, says that he made extensive inquiries as to the prospects of American trade in the different European countries, and that the result of his investigation is not flattering to the sale of American instruments, as nearly all of the governments want to encourage home manufactures. Mr. Currier established some excellent agencies in France, and reports an excellent trade with Holland and the British Isles.

...The Moline Pipe Organ Company has recently enlarged its factory and put in new machinery. Business is reported so heavy as to tax to their fullest capacity all of the appliances, old and new, in the factory, and additional buildings are already contemplated as necessary in the near future. The organs made here are becoming widely celebrated for their excellence of finish and workmanship. Among instruments recently built by this concern are: A two manual organ for the Episcopal church, Quincy, Ill.; a two manual organ for the Swedish Lutheran church, Des Moines, Iowa; and a two manual organ for the State Agricultural College, Ames, Iowa.

...H. E. Adkins, superintendent of the leg block department in B. N. Smith's factory, is said to be one of the most competent men in the United States in the line of industry in which he is interested. He is constantly making improvements in that branch of the firm's facilities, and in the stock he produces. Mr. Adkins claims direct descent from the first Puritan immigrants and strictly adheres to the principles promulgated by them. He is strictly sober, moral and industrious, and is said to be a man in whom the most implicit

confidence can be placed. Mr. Smith is fortunate in having such a man in a place of trust.

...A man at East Douglas, Mass., has made several hundred rough violins, which he thinks fairly eclipse any other instruments of the kind. They are hewed out of heavy blocks of wood into a rough outline of a violin, and finished with a shave and a rasp. A mortise is cut in one side and closed with a wedge, the interior being roughly dug out through this mortise with an auger. The maker considers it a great defect in the common violin that it has to be tuned to harmonize with any desired key. Accordingly he makes his instruments in full sets, one for each letter of the musical scale, and his scale runs through the entire alphabet. His instruments have four strings, which are controlled by two keys, which he considers a great improvement.—*Springfield Republican*.

...The manufacture of pianofortes has been carried on in Cambridgeport, Mass., since January 1 by Ivers & Pond. The firm is turning out 15 pianofortes every week, and is contemplating the enlargement of its factory in order to accommodate the increasing business. Both upright and square are manufactured, and over twice as many uprights as square. The grand piano is not, at present, manufactured, but the firm will begin next spring the manufacture of the grand and baby grand pianos. The demand for pianos at the present time is mainly for uprights and what is styled the baby grands. This concern has an order from the New England Conservatory of Music (the new conservatory to be located in the old St. James Hotel), for 50 upright pianos, and the order would be larger were it not for the fact that the company had too much other work to do, to undertake to furnish more than this number with its present capacity. As the square piano is still preferred by many and especially in the country districts where people are slower to accept improvements, the firm is now building for this trade a new square piano called the full Agraffe, which has some very desirable improvements and has an entirely new action.—*Boston Commercial Bulletin*.

### New Foreign Publications.

IMPORTED BY EDWARD SCHUBERTH & CO., NEW YORK.

#### NEW OPERAS.

*Dvorak, Anton*.—Der Bauer ein Schelm. Komische Oper in zwei Akten. Piano score, net.....\$6.00

#### Instruction Books, Studies, Theoretical Works, &c.

##### FOR PIANO.

*Heller, Stephen*.—Op. 151, Deux Etudes..... 1.25

*Kirchner, Fritz*.—Op. 84, Praeludien. Twenty-four technische und Vortrags Studien durch sämtliche parallel Tonarten. Book 1 and 2. Each..... 1.00

*Schule, F. A.*—Op. 168, Der erste Unterricht im Pianofortespiel. Enthaltend melodisch geordnete Uebungen in welchen beide Hände zu ihrer Ausbildung gleichmässig beschäftigt sind..... .75

##### FOR CORNET.

*Warm, W.*—Sixty Studies for cornet à piston or baryton..... 2.50

*Symphonies, Sonatas, Fantaisies, Concert and instructive Compositions, &c.*

##### ORCHESTRA.

*Mendelssohn, F.*—Op. 53, Two songs without words, No. 2, and Op. 102, No. 5.....\$2.00

*Naprawnik, E.*—Op. 20, Danes Nationales. No. 2, Casatschik. Orchestra parts..... 5.50

No. 4, Valse. Orchestra parts..... 3.00

*Popp, W.*—Op. 340, "Yours forever." Caprice mazurka, net..... 1.50

*Reinecke, C.*—Op. 166, "Zur Jubelfeier." Ouverture für grosses Orchester. Score..... 3.00

*Scharwenka, P.*—Op. 38, Book I. Polnische Tanzweisen. Score, net..... 2.50

Parts..... 5.00

*Tchaidowsky, P.*—Op. 49, 1813. Ouverture solennelle. Score..... 4.50

Parts..... 12.00

*Wuerst, R.*—Op. 87, Scherzo. Score and parts, net..... 3.00

##### REED BAND.

*Eilenberg, R.*—Op. 29, Die Heineleinchen. Characteristic Tone-piece. Parts, net..... 3.00

*Giese, Th.*—Op. 302, "Angel of Happiness." Tone-piece, net..... 1.50

*Minkus, L.*—March from "Sorajah." Grand ballet in four acts, by H. Reinhold..... 2.00

##### BRASS BANDS.

*Mawrer, Louis*—Morning Serenade for two B flat cornets, two horns in E flat and bass..... .75

*Warm, W.*—Forty quartets by various composers, arranged for two B flat cornets; alto in E flat (or three cornets in B flat) and bass..... 3.00

#### Overtures, Potpourris, Dances and Marches.

##### PIANO SOLO.

*Brandl, Joh.*—"The Daughters of Dionysius." Operetta. Potpourri. 1.25

*Fuhrbach, T.*—"A Joyous Mind through Life to Find." Waltz..... .90

*Faust, C.*—Op. 347, "Never without Her." Polka..... .40

*Gungl, Jos.*—Op. 356, Florida Quadrille..... .50

*Hermann, Fl.*—Op. 49, Russian Soldiers' March..... .90

*Heyer, Otto*.—Op. 76, "En famille." Polka..... .40

*Keler, Bela*.—Op. 194, Polimische Takte. Walzer..... .75

*Liebig, Jul.*—Fest Polonaise und Männerquartett ad libitum..... .50

...According to last Sunday's *Times*, Campanini has determined to sing, for this year, only in Parma, in a brief series of performances under his own direction, in the first place for the benefit of the local charitable institutions of the city, and then in aid of a movement to erect a monument in memory of his old commander, Garibaldi. The operas to be presented at these entertainments are "Carmen" and "Il Trovatore," and an orchestra of eighty performers, to be led by the great artist's younger brother and a musician of acknowledged talent, as well as a proportionately large chorus and a ballet of sixty persons, have already been secured for the proper representation of these works.



## Briefs and Semi-Briefs.

....A new *Mignon*, Mme. Scholler, has made a brilliant first appearance at Dresden.

....A monument in memory of Roger, the great tenor, has been erected at Père-la-Chaise.

....The first of a series of open-air concerts in Military Park, Newark, was given on last Friday night.

....Dodworth's band gave a concert on the Mall, Central Park, at four o'clock on last Saturday afternoon.

....Five hundred and thirty-eight pupils, male and female, have been admitted to the competition of the Paris Conservatoire this year.

....Eben's Twenty-third Regiment band gave a concert in Prospect Park, Brooklyn, from four until six o'clock on Saturday afternoon.

....Fräulein Lina Ramann's "Life of Liszt" has been translated into English, and will be published by W. H. Allen & Co., of London.

....There is serious talk of "mounting" a grand opera in four acts, entitled "Daphnis and Chloe," at the Antwerp Theatre. The music, which has been well spoken of, is by Count d'Osinoy.

...."Patience" will be continued at the Bijou Opera House this week, but on Monday, the 31st inst., it will give place to "Olivette," which will be presented with Selina Dolaro in the title rôle.

....The three St. Felix Sisters, in their "variety" sketches, the Tyrolean warblings of the Rainer Family, and an orchestra led by Frederick W. Zaulig, were the principal attractions at Koster & Bial's on Sunday evening.

....An interesting incident of the coming season at the Thalia Theatre will be the production of Strauss' opera, "Venetian Knights," on the same night set for the first performance of the work in Vienna. "The Lace Handkerchief," also by Strauss, will be represented during the season. The director of the Thalia Theatre is Carl Herrmann, and the manager is Heinrich Conried.

....The last performance of "The Merry War" by the Norcross Opera Company at the Germania Theatre took place on Saturday last. On Saturday evening next the entire company will present "The Merry War" at the Metropolitan Alcazar, with the same costumes, scenery and effects which have been used at the Germania. The full corps de ballet at the Alcazar, with Miles Bonfanti and Lepri as *premiers*, will appear in the third act in a new military ballet arranged by Signor Lepri.

....Mr. Moss, the manager of Wallack's Theatre, has received a letter from Mr. Gerry, of the Society for the Prevention of Cruelty to Children, with reference to the Boston Miniature Ideal Opera Company, which is announced to give "Patience" at that theatre on July 31. Mr. Gerry, in drawing Mr. Moss' attention to the law regarding children taking part in public performances, intimates that the proposed entertainments at Wallack's will be prohibited if the law is not complied with.

....A musical and dramatic entertainment was given on Friday evening last at Terrace Garden, Fifty-eighth street, near Third avenue. Several popular selections were played by Liebold's military band, and the Germania Theatre Company gave a one-act comedy by Gerner, and Conradi's one-act operetta "Wer ist mit." Entertainments of a similar class will be given at this place of amusement every Wednesday and Friday evening during the summer. On Sunday evening last there was a concert by Liebold's band.

....Carpenters and artisans are working day and night at the new Casino on the corner of Thirty-ninth street and Broadway, and it is promised that it will be opened in the latter part of next month. The latest of the numerous Langtry rumors is that the lady will probably make her metropolitan debut at the Casino. Mlle. Theo commences a season of *opéra bouffe* on September 11, and on October 4 Mr. Rudolf Aronson's new comic opera, "Captain Kidd," will be produced. The designs for the costumes for this opera have arrived from London, and are said to be entirely original. The Casino will be closed to the public during January and February, and will be given up to balls and private entertainments. Arrangements for the dim future look to a season of light opera, to begin on March 1 and to last until the commencement of the summer concerts.

....Christine Nilsson will sail for the United States in the Gallia on October 14, and will appear under the management of Henry E. Abbey in concert in Boston, probably about the 1st of November. After giving two or three concerts there, she will proceed to Canada, and afterward come to New York. The dates have not yet been arranged, but she will be here either in the latter part of November or the first part of December. Mr. Abbey has gone to Boston this week to complete his arrangements for the Nilsson season. It is his aim to make the Nilsson concerts not only profitable, but brilliant in an artistic sense. He engaged Signor Del Puente as the baritone of the company in the spring of the present year, and Hope Glen has been secured during Mr. Abbey's sojourn in England as the contralto. No tenor has as yet been engaged. The Mendelssohn Quintet Club will be included in the company, and there may possibly be a "star" pianist. The

prices of admission to the concerts will be about the same as they were when Mme. Nilsson was here before—that is, from \$2 to \$4. Mr. Abbey says that he is obliged to pay Nilsson a great deal more money than she received from Strakosch for her American tour of a few years ago.

....The Bijou Opera House is undoubtedly the recognized comic opera theatre of America. The representations that have been given there by Mr. McCaull for the past three seasons have entitled it to pre-eminence in all that pertains to comic opera magnificently produced. Next season Mr. McCaull expects to show his patrons how much can really be done at his small but pretty theatre, as he has secured a company which is said to be far superior to any that has ever attempted comic opera, and he has induced one of the most successful foreign artists to leave her native country for America. The company which will next season interpret the works of Offenbach, Audran, Strauss, Lecocq, Genée, &c., is composed of Mathilde Cottrelly, Lillian Russell, Lily Post, Laura Joyce, Emie Weathersby, John Howson, Digby Bell, Edward Hoff (a tenor of whom great things are expected), Jos. S. Greensfelder, J. H. Stuart, A. W. Moffin, Harry Standish, E. S. Grant, &c. Mr. McCaull will retain the famous chorus of the Bijou—famous for its excellent voices and beautiful appearance, and he will also introduce a ballet in every opera where it is possible to do it. The list of operas is not yet announced, but it is said that the opening one will employ all mentioned above.

## New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

1. Gambrinus Polka.....(military band)....R. Bial.
2. Toujours Happy, Galop.....(piano).....A. D. Elsworth.
3. Echoes from the Prater, Valse Viennoise, ".....Chas. Fradel.

No. 1.—It is not necessary to say much of the piece itself, seeing that it is now well known, and is written in the late Rudolph Bial's best style. A list of the instruments for which it has been arranged by L. Conterno, an excellent local bandmaster, will, however, serve to show for what organizations it is available. They are the following: Cornet and leader, two oboes, first, second, third and fourth B-flat cornets, four E-flat horns, three trombones, first and second baritone, B-flat clarinets (first, second and third), basses (first and second), E-flat clarinet, piccolo, fagotti, bells, bass and side drums and triangle.

No. 2.—A well written and brilliant galop, not so rapid as many such works that are daily issued. Of course, the motives lack originality, not a very grave fault, seeing that to invent an original motive for a galop would be a difficult feat.

No. 3.—One of Mr. Fradel's weakest emanations. The whole piece is commonplace, and seems to have been written to order or as a task to pass away a bad quarter of an hour. It is pleasing enough, but something more than this quality is expected from Mr. Fradel.

F. W. Helmick, Cincinnati, Ohio.

- The Verdict March.....(piano).....Eugene L. Blake.

The title page of this march is adorned by the photographs of the jury that convicted Charles Guiteau, the murderer of President Garfield; the Sheriff, G. B. Corkhill, W. S. Cox, and J. K. Porter. These pictures, bad as they are, will no doubt help to sell the piece, which is neither better nor worse than such things usually are.

Stewart Brothers, Ottumwa, Iowa.

- The Utterly Utter Young Man.....(Esthetic Song).....W. E. Statler.

Such a piece as the above cannot be written about seriously. Both the words and music are crudely put together, and only to those whose musical taste is of the most primitive kind will it appeal or even appear funny.

....The Rouen Opera House is having a series of panels painted by Paul Baudouin, whose fine work in the last Salon was purchased by the French government. These panels are destined for the foyer of the house. One represents a youthful shepherd with a shepherdess at his feet. They are listening as if hearing the sounds Orpheus is producing, who stands on a rock near the blue waters of the sea. The figures seem amazed at the beauty of the sound and are present at the birth of music. Another panel represents the music of war (*la musique guerrière*). At the prow of a Norman galley stands a female figure, sword in hand. Her long black hair floats in the wind, and she is singing a war song. At her feet undisturbed by the dashing spray a child blows a shell. Another panel illustrates the French chanson. A country girl is sauntering through a field of wheat, singing by the way. The artist seems to have treated this heretofore hackneyed subject in a most novel manner. The lyre and all that has been put aside to make place for living figures, which combine realistic qualities with poetical sentiment. Paul Baudouin was a pupil of Gleyre's and of Puvis de Chavaine's. He is thirty-seven years old, and after receiving the gold medal at the Salon had the satisfaction of disposing of his picture to the city of Paris. None of Baudouin's works have yet come to the United States.

## Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....W. T. Best, the eminent English organist, who has recently been in Italy, says of the organs in that country: "The tone of the organs in the chief Italian cities is of an extremely musical quality, great attention being paid to the harmonic and mixture stops, each of which is tempered and artistically dealt with from the lowest to the highest pipe, imparting to the full organ both sweetness and grandeur. Italian organ builders also attach small importance to 'reed' or imitative stops, which are confined in every case to the actual compass of the instrument sought to be represented, and are only used in special passages on their own merits. The 'terzo mano' or octave coupler, peculiar to Italian organs, imparts varied and additional effect in the hands of a skillful organist, and has the valuable property of rendering many stops of acute pitch entirely unnecessary. In the important matter of the pedal organ, and the extension to its compass, much remains to be accomplished."

....The following are some of the late programmes played by Mr. Best, in the Liverpool Town Hall:

THURSDAY EVENING, JUNE 22.

- Overture ("Nema Pompilio").....Paer.  
Air, "Wait her, angels, through the skies".....Handel.  
Scherzo and Finale, from an organ sonata.....Buck.  
Melodie in G major, and Fughetto in A minor.....Guilmant.  
Passacaille in B minor.....Couperin.  
Epithalamium and bridal song ("Lohengrin").....Wagner.

SATURDAY AFTERNOON, JUNE 24.

- Toccata con Fuga in D minor.....Bach.  
Air de Cornemuse, et Villanelle des Pâtres ("Dinorah").....Meyerbeer.  
Sonata in G major.....Best.  
Marche pour la Procession du Saint Sacrement.....Chauvet.  
Overture ("Son and Stranger").....Mendelssohn.

SATURDAY EVENING, JUNE 24.

- Overture ("Norma").....Bellini.  
Romance, "Sombre Forêt".....Rossini.  
Concerto in F major, No. 4.....Handel.  
Pastorale et Adoration ("La Crèche").....Guilmant.  
Processional march, "Fête de Jupiter" ("Polyeucte").....Gounod.

....It is a matter for congratulation to see that the well-known American composer, Dudley Buck, is represented in the first programme by a "Scherzo and Finale" from an organ sonata. This fact not only serves to prove that some few American compositions have gained a reputation abroad, but also the catholic taste that guides Mr. Best in his selections. The organist who approaches Mr. Best nearest in this direction is Mr. Eddy, of Chicago. His numerous recitals have proved him not only a fine executant, but an organist who has a very extensive knowledge of organ literature. That there exists so little taste among the general public for organ playing is to be deplored, seeing that the music written for the instrument has been and is of a sterling character. Perhaps the organ has become too much identified with the church to ever become a really popular solo instrument.

....Odell Brothers, the excellent organ builders, are now building a fine instrument for Calvary Baptist Church, West Fifty-seventh street, this city. It is a three-manual organ, the compass of each being from CC to A, 58 notes. The pedal keyboard extends from CCC to D, twenty-seven notes. The handsome case will be made of cherry, and will be 42 ft. wide. The instrument will be noted for the possession of twenty of the builders' patent pneumatic composition knobs between the manuals, which will enable the performer to change the registers rapidly and often. The knobs are one of the best devices yet devised for placing the stops of an organ under complete control. The great manual will contain the following stops: Open diapason, 16 ft.; open diapason, 8 ft.; gemshorn, 8 ft.; gamba, 8 ft.; dulce d'amour, 8 ft.; gross flute, 8 ft.; principal, 4 ft.; flute harmonic, 4 ft.; 12th; 15th; mixture, 4 ranks; trumpet, 8 ft., and clarion, 4 ft. The swell organ will contain: Bourdon, 16 ft.; violin diapason, 8 ft.; salicional, 8 ft.; vox celeste, 8 ft.; stopped diapason, 8 ft.; quintadena, 8 ft.; principal, 4 ft.; forest flute, 4 ft.; flautina, 2 ft.; cornet, three ranks (various); cornopean, 8 ft.; oboe, 8 ft.; vox humana, 8 ft. The solo organ will include an open diapason, 8 ft.; a keranlophan, 8 ft.; dulciana, 8 ft.; melodia, 8 ft.; violina, 4 ft.; flauto traverso, 4 ft.; piccolo, 2 ft.; and bell clarinet, 8 ft. (throughout). The pedal organ numbers six registers: Open diapason, 16 ft.; contra gamba, 16 ft.; bourdon, 16 ft.; quint, 12 ft.; bass flute, 8 ft.; trombone, 16 ft. The mechanical stops are: Swell to great, swell to solo, swell to pedal, solo to great, solo to pedal, great to pedal, great to pedal reversible, bellows signal and balance swell pedal. The pneumatic knobs (between manuals) affecting the great organ registers are: Full organ (1), full to mixture (2), full to principal (3), all of the 8-ft. stops (4), gemshorn, gamba, dulce d'amour and gross flute (5), gamba and gemshorn (6), dulce d'amour (7), and flute harmonic (8). Those affecting the swell registers are: Full swell (1), full to mixture (2), full to principal (3), all of the 8-ft. stops (4), stopped diapason, quintadena and salicional (5), quintadena (6), vox celeste (7), and forest flute (8). The pneumatic compositions on the pedal organ are those making a piano and forte. The pedal compositions are sforzando of full organ and piano of full organ. This instrument is sure to do the builders credit and to thoroughly satisfy the purchasers.

....About \$1,000 worth of tickets have been sold for the performance of Julia Howes' comic opera, "Lord Buncombe's Daughter," to be presented at the Newport Casino, the date of which has not been announced as yet.

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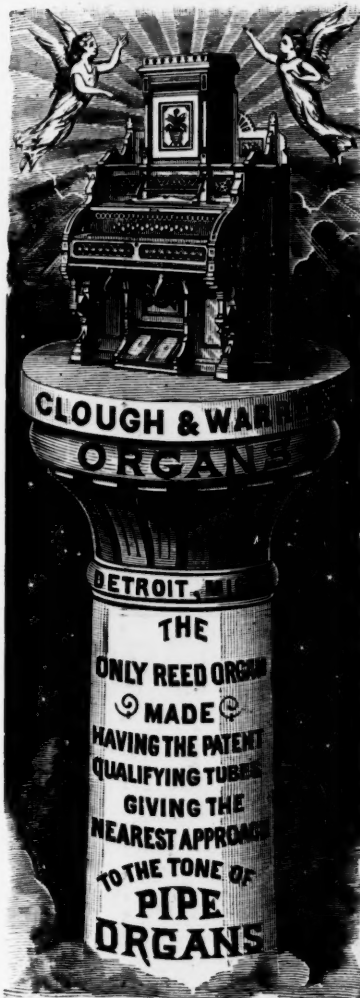
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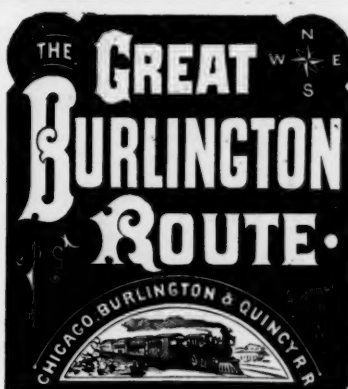
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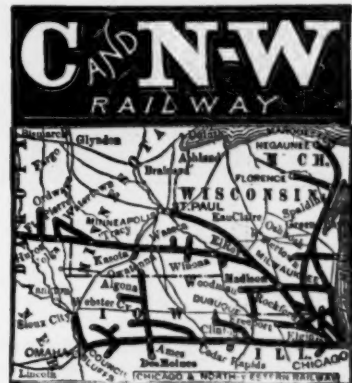
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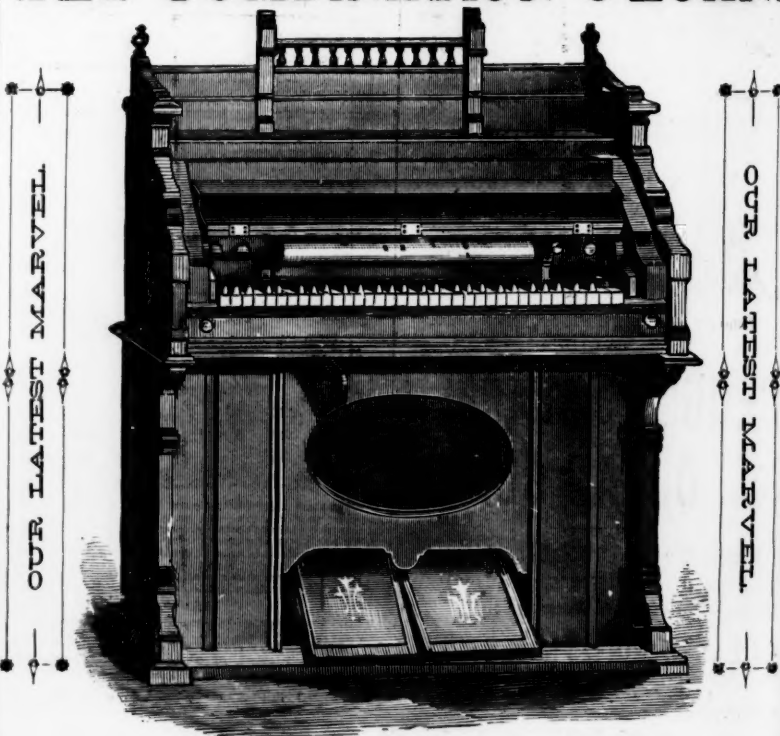
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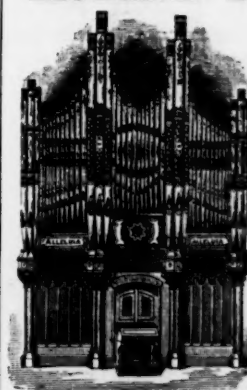
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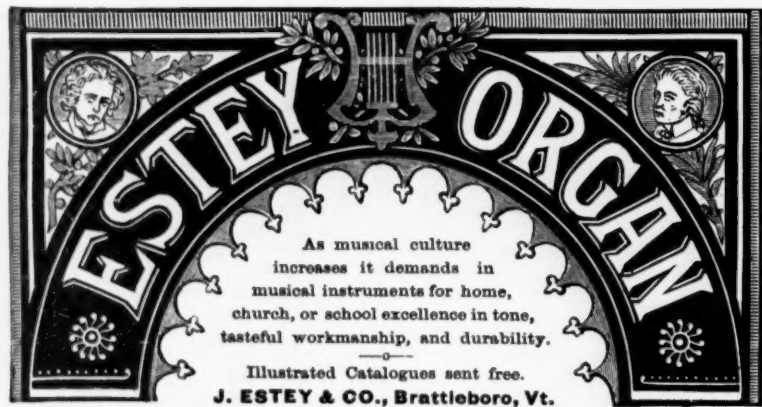
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